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A Catalogue, &c.

At the Great Room, late the Royal Academy, *Pall Mall*.

First Day's Sale,

WEDNESDAY, MARCH the 18th, 1794

Vandyck	—	1 THREE portraits of ladies
Seb. Ricci	—	2 Two sketches historical
Guido	—	3 Three ditto heads
G. Pouffin	—	4 A pair of landscapes
Polidore	—	5 Two sketches historical
V. de Velde	—	6 Two sea storms, small
Mompert de Venice	—	7 A pair of landscapes and figures, circular
V. der Cabel	—	8 Two landscapes cattle and figures
P. Veronefe	—	9 Two sketches grand designs for altar pieces
Chev. Benefiale	—	10 Two, Christ taken from the cross and one historical
Cuyp	—	11 A portrait of a child
Martin Rota	—	12 The holy family and a sketch
Ruyfdael	—	13 A landscape and a moonlight, by D. Ryckaert
Guerchino	—	14 Two heads
Carrache	—	15 A peasant boy going to market
Mola	—	16 Two landscapes and figures, and a ditto Artois,
Snyders	—	17 Two, of a bird and animals
Cannaletti	—	18 A pair of views in Venice
Carrache	—	19 Two, a sketch historical and a ditto, Bassan
Titian	—	20 The ecce homo and a portrait, by Anthony Moore
Peeters	—	21 A sea storm
Molinaer	—	22 A FROST PIECE, a view in Holland, fine

Ruyfdael	4	4-0	23	A landscape and figures ditto
Snyders	—	—	24	A STUDY OF DOGS, the firmness and truth in the delineation of these animals, express the masterly hand of SNYDERS
Seymour	—	—	25	THE DUKE OF QUEENSBOROUGH'S RACE AT NEWMARKET, 1750
C. de Vos	—	—	26	A lady's portrait
Roufféau	—	—	27	A landscape, ruins and figures
P. Veroneffe	—	—	28	A study for a ceiling
Bierstraten	—	—	29	A landscape and figures, view from Nature
Snyders	—	—	30	A CONCERT OF BIRDS. The admirable pencil of this master expressed with truth and facility the character of every object he painted, but particularly of animals and birds, here he has succeeded in an eminent degree
Sir G. Kneller	—	—	31	HIS OWN PORTRAIT, FROM DR. MEAD'S COLLECTION
Rubens	—	—	32	BACCHANALIAN NYMPHS AND SATYRS IN A LANDSCAPE, the colouring rich and splendid
De Vos	—	—	33	A STAG HUNTING
Giorgione	—	—	34	THE PORTRAIT OF AN AUTHOR, ENGRAVED BY HOLLAR
Mola	—	—	35	VENUS AND ADONIS
Vandyck	—	—	36	Jupiter and Antiope
Spaniolet	—	—	37	Diogenes
Borgonione	—	—	38	A battle piece
Teniers	—	—	39	An incantation
Berghem	—	—	40	A landscape, cattle and figures
Titian	—	—	41	A portrait of a professor of natural history
Rembrandt	—	—	42	A view of a city gate in Holland, a very singular effect
Livens	—	—	43	The head of an ancient bard
Metzu	—	—	44	A musical conversation
Watteau	—	—	45	A conversation, Champetre, fine
Baffan	—	—	46	A portrait of an illustrious character
De Vos	—	—	47	Ditto
A. Mantagna	—	—	48	CHRIST IN THE GARDEN OF OLIVES, a picture of great antiquity possessing much merit, it is a valuable specimen of the state of the art at the period when it was painted
Jul. Romano	—	—	49	THE TRIUMPH OF VENUS, an undoubted picture of this scarce master
Tintoret	—	—	50	SAMPSON AND DALILAH, composed and painted with great freedom and spirit
Jordaens	—	—	51	A HOLY FAMILY WITH SAINTS, by torch-light
P. Veroneffe	—	—	52	St. George with the dragon

6	6	Albano	—	—
9	14	6	Jordaens	—
8	6	B. Castiglione	—	—
3	13	6	Parmegiano	—
5	10	Fyt	—	—
4		Porbus	—	—
11	—	6	Huyfman	—
33	9	Luca Jordano	—	—
3	3	Titian	—	—
3	15	15	Parrocel	—
44	—	2	Baffan	—
34	13	—	Rembrandt	—

11	11	Bassan	—	—
10	10	Rubens	—	—
2	10	A. Schiavoni	—	—

6	16	6	Dominichino	—	—
4	4	Pouffin Le Mer	—	—	—
18	15	Tintoret	—	—	—
9	19	6	Seb. Bourdon	—	—
63	—	Guerchino	—	—	—

115	10	Rubens	—	—
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3	3	Ditto	—	—
6	15	6	Dominichino	—
5		Carpioni	—	—
5	5	Holbien and Metzua	—	—
3	13			

- 53 SALMACIS AND HERMAPHRODITE
 54 MERCURY AND ARGUS
 55 A heathen sacrifice
 56 Cupid straining his bow, from a design of Corregio
 57 A HAWK AND DEAD GAME
 58 A man's portrait
 59 A landscape and figures
 60 THE NATIVITY, a pasticio in manner of Bassan
 61 HIS OWN PORTRAIT, uncommonly fine
 62 A pair of battle pieces full of spirit and genius
 63 The nativity and companion, a pair
 64 SIMEON OFFERING THE INFANT CHRIST IN THE TEMPLE. This master is remarkable for his true expression of Jewish characters, the composition unites simplicity with grandeur
 65 The angel appearing to the shepherds.
 66 *Rogero and Angelica*—vide Ariosto
 67 THE ASSUMPTION OF THE VIRGIN. This composition was doubtless intended for a large altar-piece, it resembles much the style and manner of TITIAN, who was his master
 68 MOUNT PARNASSUS, a very fine copy after RA-PHAEL
 69 A SELECTION OF ANCIENT RUINS in the environs of Rome
 70 A FINE PORTRAIT of a Venetian general in armour
 71 The holy family with angels in a landscape, elegant
 72 JOSEPH AND POTIPHAR'S WIFE. In this picture is displayed the characteristic force of Guerchino's colouring. It is painted in his last and best manner
 73 TYGERS IN A LANDSCAPE. While contemplating the great powers of RUBENS, the universality of his genius must particularly claim admiration. He is here seen excelling in a department of the art, which to have moved in with such ability, would alone have secured him a superior reputation. These animals are represented in their true and natural character, their colouring is rich and harmonious
 74 A SKETCH, a grand design for a ceiling
 75 The magdalen
 76 A pair circular, Pan and Syrinx, &c.
 77 Two portraits highly finished
 78 The portrait of John, Elector of Saxony, and one of an old lady, by Holbein

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| 7 7 6 | Lancret | — | 79 A conversation, a small cabinet picture |
| 1 11 6 | Vandyck | — | 80 TWO STUDIES, a friar's head and an old man's ditto, by BAROCHE. These heads are painted with the spirit and judgment, which generally distinguish the studies of eminent masters |
| 2 12 6 | Brouwer | — | 81 A CONVERSATION |
| 3 5 | Pordononi | — | 82 Two, a warrior, and Jason, by Sal. Rosa |
| 19 19 | Watteau | — | 83 A pair, A MASQUERADE AND A MUSICAL CONVERSATION, beautifully painted. The colouring exhibiting the brilliancy of the Venetian school; the pencilling is light, and admirably adapted to the subjects |
| 15 15 | Corregio | — | 84 St. John, a small sketch for a larger picture |
| 7 17 6 | Teniers | — | 85 A MUSICAL CONVERSATION. The delicate and vivid pencilling of this master, is admirably displayed here |
| 13 13 6 | Barroche | — | 86 The madona with Christ and St. John |
| 12 12 6 | Van Goyen | — | 87 A sea port in Holland, a pleasing scene from Nature |
| 4 10 | Parrocel | — | 88 A battle piece |
| 9 10 5 10 | Quintus Matzius | — | 89 A woman's head, a humorous character |
| | Guerchino | — | 90 ST. JEROME, a noble simplicity and good taste is predominant in this picture |
| 5 5 | Crespi | — | 91 A BACCHANALIAN OFFERING, capital |
| 5 5 | Palma | — | 92 THE LAST SUPPER, ditto |
| 15 15 | Lootens | — | 93 A LARGE AND CAPITAL LANDSCAPE, a woody scene from Nature |
| 3 3 | Seb. Ricci | — | 94 THE DEATH OF ADONIS |
| 12 12 6 | Rubens | — | 95 THE DISCOVERY OF ACHILLES. It is visible this and the companion were designs for a suit of tapestry, by the borders which are painted round them. These compositions are rated amongst the noblest of his works |
| 11 11 | Ditto | — | 96 THE COMPANION. THE DEATH OF PATROCLES, OF EQUAL MERIT |
| 12 12 6 | Campedoglio | — | 97 A GIRL WITH FRUIT IN A LANDSCAPE, a large and capital picture |
| 11 11 0 | Jordaens | — | 98 BACCHANALIAN NYMPHS AND SATYRS DITTO. The harmony and colouring equal the finest works of Rubens |
| 5 5 0 | F. Floris | — | 99 THE CONVERSION OF ST. PAUL. This master is reputed a scholar of RAPHAEL's, it is visible he studied his grand gusto |
| 8 8 0 | Carravagio | — | 100 HERODIAS PRESENTING THE HEAD OF ST. JOHN. The various characters are strongly expressed, and painted in a style of excellence peculiar to this master |

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| 11. 10 | P. Veroneffe | — | 101 CHRIST AT THE POOL OF BETHESDA.
None of PAULOS's pictures display a finer taste than this, which is of the first class |
| 5 5 | Titian | — | 102 ST. JOHN, a whole length. This picture bears evident marks, how closely TITIAN studied nature, and the colouring sufficiently proves it to be of that great master |
| 22.1 | Sal. Rosa | — | 103 HIS OWN PORTRAIT. A resemblance remarkably striking. The lively and penetrating expression of the countenance, corresponds with the character and works of this great and eccentric genius. The firmness of the drawing, and general spirit of the execution, display the vigorous hand of Salvator. |

END OF THE FIRST DAY'S SALE.

At the Great Room, late the Royal Academy, *Pall Mall*.

Second Day's Sale,

THURSDAY, MARCH the 12th, 1795

Fouquier	—	1 TWO, a landscape and figures, and ditto view of Tivoli, POUSSIN
J. Miel	—	2 A mountebank
Vandyck	—	3 Two, a friar's head a study, and a ditto, GUIRCHINO
Mompert	—	4 A pair, landscapes and figures
Carrache	—	5 A landscape
Proccachino	—	6 Two, the holy family a study, and a landscape, MOLA
Giorgione	—	7 Two, Solomon's judgment and a landscape, MOLA
Rubens	—	8 Two, a bacchanti head and a portrait of a boy, Sir PETER LELY
Tomkins	—	9 A view of Plympton, Devonshire
Storck	—	10 A sea view with shipping and figures
De Loir	—	11 A landscape and figures
B. Castiglione	—	12 A river, Nymph and cupids
P. Veronese	—	13 Two portraits
Guerchino	—	14 Two, a landscape and figures, a ditto by WOTTON
Carré	—	15 A landscape, cattle and figures
5/10 Vander Neer	—	16 Two, a landscape view from Nature, a ditto Flemish
12.12 G. Pouffin	—	17 A landscape and figures
6 16 6 Viviano	—	18 A pair, architecture, ruins and figures
8 8 Rembrandt	—	19 The conversion of St. Paul
12 6 Titian	—	20 Venus and Cupid in a landscape, <i>circular</i>
31 13 G. Pouffin	—	21 A pair, landscapes and figures

12	12	F. Hals	—	22	A man's portrait, humorous character, painted with his usual vivacity of pencilling and just expression of nature
3	3	Ditto	—	23	A lady's portrait
22	1	Wilfon	—	24	A LANDSCAPE
4	4	Rembrandt	—	25	The raising of Lazarus
8	8	P. Perugino	—	26	The marriage of St. Catharine, very fine
11	0	Rubens	—	27	A SKETCH, a grand composition for the altar of the Augustine church at ANTWERP
1	11	P. Veroneffe	—	28	A study
5	5	Seb. Ricci	—	29	Three door pieces in <i>chiaro feuro</i>
9	19	Albano	—	30	ERMINIA, FROM TASSO
5	5	Sal. Rosa	—	31	LATONA and metamorphosis of the peasants
8	8	Dom. Fetti	—	32	MELANCHOLY, a duplicate of the same subject in the late king of France's collection
5	5	Giorgione	—	33	THE WOMAN ACCUSED OF ADULTERY
5	5	Dominichino	—	34	A landscape with the story of LATONA
2	2	Lanfranc	—	35	St. Jerome
6	6	Fouquier	—	36	A landscape, the figures BOUT
22	1	P. Panini	—	37	The inside of the pantheon at Rome
10	10	Snyders	—	38	A landscape and figures
4	4	Imperiali	—	39	Dead game
4	4	P. Battoni	—	40	The death of Adonis
14	6	De Vries	—	41	A landscape, view from Nature
14	6	Rubens	—	42	Silenus and Bacchanti, figures
41	14	Vandyck	—	43	THE EARL OF PEMBROKE, a whole length. It was VAN DYCK's peculiar talent to characterise with a graceful dignity the portraits of his nobles, this picture happily unites all his great and distinguished merits
5	5	Carrache	—	44	A LANDSCAPE AND FIGURES
10	6	De Vos	—	45	AN EAGLE AND DEAD GAME
27	6	Everdingen	—	46	A view in Norway
10	10	V. Castelli	—	47	A faint in adoration of the Virgin and child
10	10	Pouffin	—	48	A landscape
51	15	Tintoret	—	49	Christ feeding the multitude
2	5	Guido	—	50	The head of St. Joseph
5	5	Mola	—	51	A landscape with Mary Magdalen
35	14	Giorgione	—	52	A subject from scripture
4	10	Italian	—	53	TWO, a landscape with ruins and a conversation, BROUWER

6 6	And. Sacchi	—	54	THE DEATH OF ABEL, a beautiful study, composed with a greatness of mind which will ever honour the name of this artist
3 10	Brughel	—	55	A landscape with birds
7 7	Vander Hyde	—	56	A view on the Rhyne
15 4 6	Raphael	—	57	The head of the madona
26 5 6	Corregio	—	58	A HEAD, study for the cupola at PARMA, designed in a classical grand stile
3 13 6	Breemberg	—	59	A landscape, ruins and figures
14 14	Mola	—	60	Ditto with a faint at devotion
40 6	Vandyck	—	61	HIS OWN PORTRAIT. It must be a particular gratification, to possess an authentic portrait of a great and inimitable artist, when the value which the resemblance gives it, is so much increased by the admirable manner in which it is executed
21 11 6	Carrache	—	62	CUPID AND SATYR. An emblem of virtuous and vicious love. CARRACHE was bold and noble in his contour. This is one of his accurate finished pictures in which it appears he emulated the grandeur and graces of CORREGIO
6 6	Rembrandt	—	63	A WOMAN's PORTRAIT, finished equal to G. Douw
36 15	S. Rosa	—	64	A landscape, cattle and figures
11 21	Rembrandt	—	59	AN INCANTATION
			66	TOBIAS WITH THE ANGEL. This picture is a striking proof of the artist's judgment and knowledge of light and shade, an excellence which makes his landscapes with historical compositions, highly esteemed by the first-rate connoisseurs
10 10	Guerchino	—	67	TWO, the infant Christ and companion
6 6	Guido	—	68	HIS OWN PORTRAIT, particularly valuable, as it is the only authentic one known, painted at that early period of his life
6 6	Parmigiano	—	69	THE HOLY FAMILY
15 15	De Wit	—	70	THE INSIDE OF A CHURCH, a representation very accurate and beautiful
12 12	Teniers	—	71	A LANDSCAPE WITH FISHERMEN, view of his own villa in the distance, one of those brilliant and silvery toned pictures, admired as his choicest works
8 8	Barroccio	—	72	A study for the head of St. Francis
6 6	Vandyck	—	73	A sketch, small

5-15-6 Oltade —
 7-7-0 J. Miel —
 9-9- Watteaux —
 27-0 Van der Neer —

27-6 Tintoret —

24-3 Rembrandt — —
 8-18-6 Corregio — —
 26-5 Titian — —

22-1 Bega — —
 7-19-6 C. du Jardin —
 11-24-6 Van der Neer —

6-16-6 Titian —
 15-15- Baffan —
 8-16-6 Titian —
 26-5 F. Mola —

21-0 J. Van Wingen —

26-5 Pouffin —

43-1/9 Titian —
 17-9 L. da Vinci —
 29-6 Morillio —

74 A conversation

75 TWO, a ditto and a hermit, G. Douw

76 TWO, the monkey painter and boors fingering, BROUWER

77 VIEW OF A VILLAGE IN HOLLAND AT SUN SET WITH CATTLE, &c. This artist's works are all simplicity and nature, yet executed with great freedom of pencil

78 THE FEAST AT CANAAN, a study for the picture in the refectory of the PADRI CROCIFERI AT VENICE, described by RIDOLFI in the life of TINTORET

79 A MAN'S PORTRAIT

80 The martyrdom of saints

81 A LANDSCAPE WITH NYMPHS BATHING, capital

82 A public-house door with strolling musicians, &c.

83 A farm yard with cattle

84 VIEW OF A DUTCH TOWN ON FIRE. VAN DER NEER mostly made choice of subjects which admitted of great force and effect, in which he succeeded beyond all competitors

85 THE PORTRAIT OF J. B. MARCOTI

86 ST. JEROME

87 A MAN'S PORTRAIT

88 A LANDSCAPE WITH HERCULES, DEJANIRA AND THE CENTAUR. MOLA was of the school of CARRACHE. This is one of those admirable scenes animated with magic boldness

89 THE LAST SUPPER, a high finished antique in great preservation, painted soon after the invention of oil colors

90 THE DEATH OF GERMANICUS, after. It is a public loss when any ingenious works of art are destroyed; the original, by POUSSIN, was lost at sea, coming to England. This exquisite copy conveys to the mind all the merit of the original

91 VENUS AND CUPID

92 The holy family

93 A PEASANT BOY. This great artist whose works are very scarce, was not only elegant in his historical compositions, but imitated rustic characters with minute attention to Nature. Here is an ample testimony of his great abilities

11 10 6	P. Cortona	—	94 THE BIRTH OF THE VIRGIN
38 19	P. Veroneffe	—	95 A REPOSO. WITH ANGELS, beautifully coloured, displaying the splendour and clearness which distinguish the works of this eminent master
10 10	Huyfman	—	96 A landscape and cattle
36 5	Sir Fra. Bourgois	—	97 A CAPITAL LANDSCAPE, CATTLE AND FIGURES.
32 11	Gerrard	—	98 A BREWER'S YARD, a very faithful imitation of Nature.
9 14 6	L. Giordano	—	99 THE BATTLE OF JOSHUA, large and capital. GIORDANO was much employed in decorating with his designs, large palaces and noble buildings, which gave him a bold and spirited execution, very suitable to these subjects
33 12	A. Sciaconi	—	100 HERCULES AND OMPHALE, capital
34 13	Teniers	—	101 A VILLAGE FEAST. No artist ever equalled TENIERS in representing such lively scenes of merriment, painted and touched with all the powers and excellencies of art, and coloured equal to RUBENS whose manner he studied while he was his pupil
9 9	B. Castiglione	—	102 A SACRIFICE, a noble and well composed picture.
32 11	Snyders	—	103 A WILD BOAR HUNTING. It is admitted this master surpassed RUBENS in spirit and correctness of drawing animals: in similar subjects he was often employed by RUBENS, who painted the figures. It is impossible to possess two more perfect, well conditioned, noble pictures than this, and it's companion
3 11	Ditto	—	104 A WOLF HUNTING, OF EQUAL MERIT
8 8	Lanfrac	—	105 THE ASSUMPTION OF THE VIRGIN. The CARRACHE SCHOOL, has produced more great artists than any other; this picture originally was designed for an altar piece, and without presumption is one of his finest works
26 5	Rubens	—	106 THETIS SUPPLICATING JUPITER. A singular greatness in the mind of RUBENS, distinguishes all his works; here he has taken some hints from RAPHAEL and the ANTIQUE; the colouring is rich and the whole produces a beautiful effect

END OF THE SECOND DAY'S SALE.

At the Great Room, next Cumberland House, *Pall Mall*.

Third Day's Sale,

FRIDAY, MARCH the 13th, 1794

La Hire	—	1	THE death of Piramus and Thirbe
G. Pouffin	—	2	A landscape with the death of Adonis
Baffan	—	3	Two, Martha with Mary, and a sketch, historical, P. Veronese
Fyt	—	4	Two, dead birds, and a flower piece, Van Zon
Rubens	—	5	Two, the rape of the Sabines, a sketch, and a ditto of dogs, Snyders
Sir Peter Lely	—	6	Two, the portrait of Admiral Skraggs and a ditto of a clergyman
Seb. Bourdon	—	7	A landscape and figures
Breemberg	—	8	A ditto, ruins and figures
P. Panini	—	9	A pair of ditto, <i>upright</i> , remarkably fine
Spagniolet	—	10	The head of a poet
Vandyck	—	11	A man's portrait <i>Agno Agno</i>
Schidoni	—	12	The repofo in a landscape
Borgognione	—	13	Two, a battle piece, and a landscape and figures, Crabatie
Pet. Wouvermans	—	14	A landscape with ladies and gentlemen returned from hunting
Baroccio	—	15	The head of Christ
D. Ryckart	—	16	A PAIR OF SKETCHES of the facking and burning of villages
Artois	—	17	A landscape and figures
Mariefki	—	18	A view in Venice

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Rembrandt —

Borgognione —

Guido —

P. Quast —

Oftade —

Watteaux —

Carrac'ie —

Vandyck —

De Vriess —

Baroccio —

M. Venusti —

Wynants —

Bamboccio —

Rofalba —

Carrache —

Zuccarelli —

Rofalba —

Swaneveldt —

Parmegiano —

Rembrandt —

Carrache —

Schut —

J. Mabeuse —

De Koning —

Borgognione —

Rembrandt —

P. Veronessé —

19 SUSANNAH AND THE ELDERS. He made several studies with variations of this subject. *One is in the cabinet of the PRINCE OF ORANGE*

20 A battle piece

21 AN ANGEL's HEAD

22 The inside of a Dutch caberet with humourous characters

23 A Dutch butcher's shop

24 Three, a pair of conversations champetre, and a cattle piece, small, Rosa Tivoli

25 The holy family in a landscape

26 Two, a sketch, and a ditto, Titian

27 A landscape and figures

28 Two, the last supper, a sketch, and the finding of Moses, Italian

29 The Annunciation, from a drawing of MICHAEL ANGELO

30 A landscape, cattle and figures

31 A musical conversation

32 Two heads in crayons, elegant

33 Two, his own portrait, and ditto of VESALIO by TITIAN

34 Two rural landscapes and figures, *upright*

35 Two, the portraits of MARCO AND SEBASTIAN RICCI, in crayons

36 A landscape, cattle and figures

37 The marriage of St. Catharine, accompanied with saints, a most exquisite cabinet picture

38 THE DESCENT FROM THE CROSS, a capital sketch of this master, engraved by PICART. - A particular account is to be seen on the back of it in SIR JOSHUA's hand writing

39 A bishop administering comfort to a friar

40 The stoneing of St. Stephen, A FINE SKETCH

41 The portrait of JOHN DUKE OF FLANDERS, very highly finished

42 A LANDSCAPE, view in Holland

43 A BATTLE PIECE

44 A MAN's PORTRAIT, half length

45 THE CREATION OF EVE, an excellent well coloured picture

16 5 6	Baffan	—	46 NOAH WITH HIS FAMILY
6 6	Carrache	— —	47 PORTRAITS OF A GENTLEMAN, HIS LADY AND CHILD
58 16	Cuyp	— —	48 A VIEW ON THE RIVER MAES with a variety of shipping
26 15 6	Breughel	—	49 A VIEW OF A BLEACHING GROUND IN FLANDERS, with many figures
67 4 2	Titian	V / —	50 A capital half length portrait of a KNIGHT OF MALTA in his robes—a remarkable fine picture; one of Titian's very best portraits
21 11 11	Van der Neer	Y —	51 VIEW OF A TOWN IN HOLLAND by moon-light
6 6	Julio Romano	—	52 CHRIST BEFORE PILATE
14 14	J. Steen	—	53 MARC ANTONY AND CLEOPATRA
32 6	G. Pouffin	—	54 A PAIR OF LANDSCAPES AND FIGURES
17 8	P. Veroneffe	—	55 THE MARRIAGE OF ST. CATHARINE
29 8	Titian	—	56 A LANDSCAPE, said to be an exact view of a place near <i>Codore</i> , a valuable cabinet picture
16 16	Ditto	—	57 EUROPA. The design for the large picture in the Orleans collection
18 7 6	Bourdon	—	58 PORTRAITS of ARTISTS IN THEIR STUDY, scene from nature
7 4	Titian	—	59 A man's portrait
16 5 6	Dom. Fetti	—	60 A subject from scripture
21 10 6	Rofalba	—	61 A FRAME WITH FIFTEEN ELEGANT SUBJECTS AND PORTRAITS, small, in crayons
19 8 6	Giorgione	—	62 A SHEPHERD AND SHEPHERDESS IN A LANDSCAPE
13 13	Le Brun	—	63 THE ECCE HOMO. Bought by the late LORD CHOLMONDELEY from LE BRUN's WIDOW, who informed him, it was painted to be presented to the FRENCH ACADEMICIANS as a picture of GUIDO, and that the deception succeeded
25 4	C. Maratt	—	64 TIME'S BOAT. Time at the helm, the four seasons or stages of life the rowers, Vanity sleeping, and a boy over her head with this inscription— <i>Tu dormis et tempus tuum navigat</i> , &c. This desirable cabinet picture is engraved by PICART, and a curious account is wrote on the back of it by SIR JOSHUA
6 6	P. Battoni	—	65 A magdalen's head
21 10 6	Crespi	—	66 ITALIAN PEASANTS, &c. in a landscape
36 15 6	Guerchino	—	67 THE REPOSO IN A LANDSCAPE, treated in a grand gusto
9 9	Dom. Fetti	—	68 A subject from sacred history
11 10	Giorgione	— —	69 HIS OWN PORTRAIT, remarkably high finished

49 7 Titian — —
 6 6 F. Hals — —
 29 6 Titian — —

70 A GENTLEMAN'S PORTRAIT

71 A DITTO

72 TOBIAS WITH THE ANGEL, a study for a large picture at VENICE. The hand of TITIAN is traced with ease and certainty in the graceful design and masterly freedom of execution

18 7 6 Rembrandt —

73 AN ALLEGORICAL DESIGN of the confederation of the United Provinces, a spirited and singular composition

21 10 6 Baffan —

74 The Nativity

24 9 P. Veroneffe —

75 EUROPA AND HER ATTENDANTS

32 11 J. Steen —

76 A DRUNKEN WOMAN EXPOSED IN A VILLAGE, exhibiting besides many characters of humour and pleasantry

21 Mich. Angelo —

77 CHRIST IN THE GARDEN OF OLIVES. In this picture are two figures of CHRIST, one in meditation, the other waking his disciples. MARIETTE in his detail of the works of MICHAEL ANGELO, distinguishes this; there is also a particular account of it, in the *Description des Tableaux du Palais Royal*

12 1 6 L. Carrache —

78 THE MARRIAGE OF THE VIRGIN, on copper. MALVASIA in his life of LUDOVICO, mentions this picture and another of a madona, as the only two he painted on copper

6 16 6 P. del Vago —

79 A GRAND DESIGN FOR A CEILING

22 1 8 Sal. Rosa —

80 A landscape and figures

26 15 5 Baffan —

81 SHEEP-SHEARING, with the sacrifice of ISAAC on a hill in the distance

150 4 12 Rembrandt —

82 RAPHAEL'S PORTRAIT, half length, coloured with great force and good effect

21 Tintoret —

83 PORTRAIT OF A YOUNG NOBLEMAN

20 9 6 Baffan —

84 The rich man's feast

6 9 6 Crespi —

85 MONKS RELIEVING THE POOR

19 8 6 La Hire —

86 The Assumption of the Virgin

13 13 Giorgione —

87 PORTRAIT OF A VENETIAN OFFICER OF STATE

4 7 A. Sciaconi —

88 THE PENTECOST

24 6 Valasques —

89 BALTAZAR, INFANT OF SPAIN—a capital small whole length portrait of this scarce master

168 Titian —

90 THE ENTOMBING OF CHRIST. He painted this subject various times, but has never treated it with so much success; it is touched with infinite spirit, and produces a grand and noble effect

31 10 P. Cortona —

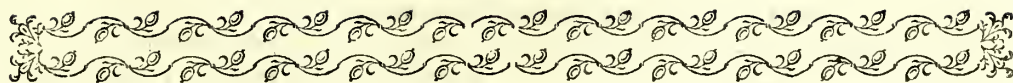
91 CHRIST WITH THE SAMARITAN WOMAN, composed with elegance and simplicity

180
 90 This Picture was bought by 1st Joshua Reynolds from
 Capt^l Maillie for 27.^l
 80 called Salvator Rosa, but painted by Bartolomeo
 a scholar of Salvator.

- | | | | | | |
|-----|----|--------------|-----|-----|--|
| 52 | 10 | Titian | — | 92 | ST. MARGARET AND THE DRAGON—formerly in the royal collection, as appears by the catalogue of KING JAMES's pictures, and given probably by his MAJESTY to LORD WALDEGRAVE, in whose sale it was bought by SIR JOSHUA |
| 53 | 11 | Seb. Bourdon | — | 93 | HEROD'S CRUELTY. BOURDON has treated this awful subject in a noble and masterly stile; it is scarce possible to behold the various incidents of horror, without feeling the most compassionate emotions |
| 30 | 9 | Snyders | — | 94 | A STAG HUNTING, a VERY CAPITAL picture |
| 26 | 5 | Rubens | — | 95 | VENUS SLEEPING; CUPID ALARMED BY THE APPROACH OF SATYRS. Painted when a young man studying at Rome—the colouring and drawing have more truth and precision than is common in his works |
| 67 | 4 | Guido | — | 96 | HEROD'S CRUELTY. A duplicate of the picture in the church of ST. DOMINICA AT BOLOGNA. This belonged to the late EARL OF CHOLMONDELEY |
| 69 | 6 | Rubens | — — | 97 | THE HOLY FAMILY, WITH ST. ELIZABETH AND ST. JOHN. There is a graceful dignity and noble ease expressed suited to the characters, the colouring is harmonious, and may justly be rated one of his best productions |
| 84 | | Jordaens | — — | 98 | A PAGE HOLDING A HORSE. For boldness of relief and effect JORDAENS often excelled RUBENS his master—it is impossible in the art of colouring to surpass this picture. SIR JOSHUA kept it in his painting room as one of his principal and most favourite studies |
| 152 | 5 | Vandyck | — | 99 | SAMPSON AND DALILAH. This grand and spirited composition has much of RUBENS, but shews more correctness of design. Considering how few historical subjects VAN DYCK painted, it becomes a real treasure to possess a picture so capital |
| 21 | | Bassan | — | 100 | THE BIRTH OF THE VIRGIN, fine |
| 31 | 10 | P. Cortona | — | 101 | LABAN SEARCHING FOR THE HOUSEHOLD IMAGES. CORTONA's elegant taste is exhibited in this picture, in its highest splendor |

- 43 / Baroccio — 102 THE ENTOMBING OF CHRIST. Few subjects are more calculated for trying the powers of art; he has judiciously represented the moment where sorrow and anxiety are strongly expressed. SIR JOSHUA esteemed this as the original design for a larger picture at PARMA
- 63 Jordaens — 103 PAUL AND BARNABAS AT LYSTRA. A capital and noble composition, which may vie in richness of colouring with RUBENS's best works
- 14 6 6 Carrache — 104 A BOY'S HEAD, IN FRESCO—study for the FARNESSE GALLERY in ROME. This sample of that great work is a desirable acquisition for an artist, or judge, who would wish to possess a part, replete with the merit universally allowed to the whole

END OF THE THIRD DAY'S SALE.



At the Great Room, next Cumberland House, *Pall Mall*.



Fourth Day's Sale,

SATURDAY, MARCH the 14th, 1796

5 10	Borgognione	—	1	A Battle piece
2 5	Holbein	—	2	A portrait
2 2	Carrache	—	3	Polipheme, after
5 15 6	Raphael	—	4	The portrait of Baltazer Castiglione, after
5 18 6	Vandyck	—	5	The portrait of lady Ann Cavendish
6 16 6	Monamy	—	6	A sea piece
2 12 6	Wyck	—	7	A landscape and figures
10 18 6	Watteaux	—	8	A comedy scene
3 12 6	De Vos	—	9	A man's portrait
10 18 6	Guido	—	10	The ecce homo
3 12 6	N. Pouffin	—	11	DIAGENES, a study after RAPHAEL
2 12 6	Wyck	—	12	A landscape with a group of lambs
26 5 6	Vandyck	—	13	ISABELLA CLARA EUGENIA, infant of Spain, widow of the ARCH DUKE ALBERT
10 18 6	Battoni	—	14	Herodias with the head of St. John, after Guido, by
10 18 6	De Vos	—	15	A GIRL's PORTRAIT, fine
5 15 6	Pouffin	—	16	A sketch of a saint and other figures
4 14 6	C. Cigniani	—	17	Ceres with attributes
8 14 6	L. da Vinci	—	18	Saint
10 18 6	Eliz. Serani	—	19	Herodias with the head of St. John
10 18 6	Dominichino	—	20	A landscape and figures
4 14 6	F. Hals	—	21	A man's portrait
9 14 6	Vandyck	—	22	Ditto of a nobleman, very fine
5 14 6	A. Durer and Q. Metzus	—	23	TWO PORTRAITS of these eminent artists by them- selves

45

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|---------|------------------|---|---|
| 12 12 | Lucas Van Leyden | — | 24 THE TOOTH DRAWER, a rare and high-finished antique, spoke of by VASARI |
| 14 3 6 | Brouwer | — | 25 An alchymist in his study |
| 24 13 6 | A. Vande Velde | — | 26 A small landscape with cattle, highly finished |
| 15 19 | Elfheimer | — | 27 ST. JOHN BAPTISING CHRIST, a scarce and exquisite cabinet picture in high preservation, <i>on copper</i> |
| 18 18 | Watteaux | — | 28 A conversation, Champetre |
| 10 16 | Seb. Bourdon | — | 29 THE RAPE OF EUROPA, the figures full of taste and elegance |
| 8 8 | Pordononi | — | 30 A man's portrait |
| 23 16 | Van der Neer | — | 31 A view in Holland, moonlight |
| 15 15 | Parmegiano | — | 32 VENUS CROWNING PEGASUS. He made various drawings for this picture, of which there are prints, some etched by himself |
| 10 5 | P. Veronessè | — | 33 A NEGRO PLAYING ON THE FLUTE, study from Nature, a grand design, painted with freedom and spirit. A capital picture, esteemed by Sir Joshua as one of the best in his collection |
| | Southall | | |
| 11 13 6 | Crespi | — | 34 A cattle market with variety of figures |
| 5 5 | Borgognione | — | 35 The march of an army |
| 13 2 6 | Rubens | — | 36 A VERY FINE SKETCH, studies for various subjects particularly the rape of the Sabines |
| | Ditto | — | 37 APOLLO IN THE CHARACTER OF PLENTY, triumphing over avarice. A SKETCH for the ceiling at WHITEHALL |
| 43 1 | Rubens | — | 38 THE WISE MENS OFFERING, a grand composition |
| 42 | Vander Meulen | — | 39 A BATTLE PIECE WITH LOUIS XIV, attended by several general officers |
| 21 10 6 | L. Giordano | — | 40 THE DESTRUCTION OF THE INNOCENTS, one of the finest cabinet pictures of this master |
| 32 11 | Dom. Fetti | — | 41 A pair, the return of the prodigal and companion |
| 26 5 | Vandyck | — | 42 THE PORTRAIT OF LUCAS VOSTERMAN, ENGRAVER, playing the flute. It is visible this portrait was painted shortly after VAN DYCK's return from ITALY, where he studied the works of TITIAN |
| 21 10 6 | Teniers | — | 43 A conversation of boors |
| 17 11 | Brouwer | — | 44 Ditto humorous characters |
| 14 20 | H. Carrache | — | 45 CHRIST BAPTISED BY ST. JOHN. The various works of CARRACHE do not produce any thing superior in point of elegance, grandeur and beauty, to this cabinet picture, <i>on copper</i> |

52 16	Ruyfdael	—	—	46 A PAIR, BEAUTIFUL LANDSCAPES, scenes from Nature, in high preservation
21 10 6	Sisto Badolocchi	—	—	47 ARMENIA IN ARMOUR, addressing herself to the basket maker and his family, FROM TASSO. The works of this master are very rare, he was one of the school of CARRACHE
46 4	Baffan	—	—	48 THE GOOD SAMARITAN, painted with a bold and forcible effect of colouring
49 4	Rembrandt	—	—	49 A YOUNG WOMAN's PORTRAIT, capital
52 16	Ditto	—	—	50 A MAN's DITTO
183 10	Rubens	—	—	51 CHILDREN BLOWING BUBBLES, a finished study from Nature
35 14	Capella	—	—	52 VIEW ON A RIVER IN HOLLAND with shipping, a pleasing and true representation of Nature
36 15	Corregio	—	—	53 ST. JOHN, small, a precious and rare cabinet jewel
29 8	L. Carrache	—	—	54 STUDY OF A HEAD FROM THE LIFE, for a picture of St. Antonio, at Bologna, bold and grandly designed
3 13 6	H. Carrache	—	—	55 St. Francis at devotion, <i>small on copper</i>
31 6	Rembrandt	—	—	56 Portrait of an officer of state
25 4	P. Veronese	—	—	57 Christ baptised by St. John
52 10	N. Poussin	—	—	58 A PASTORAL SCENE WITH A SHEPHERD PLAYING TO A NYMPH LISTENING. These subjects treated by POUSSIN, never fail giving inexpressible pleasure, and shew what a happy union can be formed between painting and poetry
52 10	Ditto	—	—	59 THE COMPANION of equal beauty and merit
22 10	Rembrandt	—	—	60 THE HEAD OF AN APOSTLE. Nature, both in colouring and effect, is so justly expressed in this picture, that it surpasses many of the most correct and boldest masters of the Italian schools
73 10	Rubens	—	—	61 ST. MATTHEW THE EVANGELIST. A venerable and truly inspired character, full of dignity—excellent colouring and a desirable cabinet picture
105	L. Carrache	—	—	62 THE HOLY FAMILY WITH St. FRANCIS, much in the stile of CORREGIO
21	Bamboccio	+	—	63 A MOUNTEBANK WITH HUMOUROUS CHARACTERS, in his best stile
19 19	Raphael	—	—	64 THE VIRGIN AND CHILD WITH SAINTS—valuable as a juvenile specimen of the innate merit and beauties of a surprising genius
43 1	Corregio	—	—	65 THE REPOSO. An elegant taste and sweetness of characters is universally admired in the works of this artist—in this picture all his graces are predominant

Slade

12	68	5	Wouvermans	—	66	A SMALL LANDSCAPE HORSES AND FIGURES, one of his most exquisite and singular performances, formerly in COUNT D'ADEMAR's cabinet
14	131	5	Guido	—	67	THE NATIVITY—for composition a master-piece of art—the attitudes graceful and natural. It is supposed to be the first design for a larger picture, in the late KING OF FRANCE's COLLECTION
18	189		Rubens	—	68	A PAIR, EMBLEMATICAL SUBJECTS, designs for the ceiling of Whitehall, two compleat finished studies. The beautiful, richness and harmony of colouring, in these <i>chef d'ouevres</i> of allegory, surpasses description
23	99	15	Vandyck	—	69	THE HORSES OF ACHILLES. A quotation from HOMER is at the corner of the picture. The animation and spirit expressed in these animals, does infinite honour to the noble pencil of VAN DYCK. <i>From the collection of Mr. DELME</i>
25	4		Colombel	—	70	A BEAUTIFUL LANDSCAPE WITH A SUBJECT FROM OVID, out of COUNT D'ADEMAR's cabinet
11	28	9	Van Uden	—	71	A VIEW IN FLANDERS, the colouring equal to RUBENS
13	47	5	Seb. Bourdon	—	72	RINALDO AND ARMIDA, a picture of singular excellence and beauty
14	147		Vandyck	—	73	RUBENS's PORTRAIT, HALF LENGTH, WITH TWO OTHER ARTISTS. It is well authenticated VAN DYCK painted this picture at the age of 18 years, which proves him to have been a prodigy of genius and capacity
44	2		L. Carrache	—	74	A. REPOSO—the figures are disposed with taste and elegance. He studied much under HAN. CARRACHE, whose manner he imbibed with a softness peculiar to himself
22	22	1	A. del Sarto	—	75	THE HOLY FAMILY. It is very rare to find an original of this master's work—his master—nearly attained the perfection of his master—the same style and execution is visible in most of his works, particularly in this

- 12 C. Maratt — — 76 DITTO. The Virgin playing with Christ, by dashing water against him—this idea appears to be taken from a drawing or invention of CORREGIO—that he had this master in his mind, appears likewise in the colouring, which as well as the design is uncommonly beautiful
- 7 Mich. Angelo — — 77 ZENOBIA. With great propriety and judgment, M. ANGELO has given the true Greek grace and character to this singular heroine
- 11 Rubens — — 78 THE HOLY FAMILY WITH ST. JOHN AND ST. ELIZABETH—a fine finished study. Many of this great master's designs, are superior to the large finished pictures; and like this, possess all his genuine fire and spirit.
- 6 10 Teniers — — 79 A SORCERESS ENTERING THE REGIONS OF PANDEMONIUM, LOADED WITH HER SPOIL. The surrounding imaginary objects display a wonderful genius—the richness and brilliancy of it's colouring and spirit of pencilling, surpass the usual works of this master. *Formerly in the collection of Dr. CHAUNCEY*
- Wouvermans — — 80 THE HALT OF A BANDITTI—a confused multitude of disbanded military and other desperate marauders. He painted these characters with a propriety truly applicable. His superior merit in horses has always been admitted. This may be esteemed one of his most capital pictures, and is in fine preservation
- 8 10 Rembrandt — — 81 THE VISION OF DANIEL. This picture has much novelty in it's effect—there always is a striking effort of a great genius in the works of REMBRANDT. Sir Joshua estimated this picture very highly, styling it the finest work of REMBRANDT
- 6 16 Ditto — — 82 SUSANNAH AND THE ELDERS. One of his elaborate and finished pictures, producing a surprising effect, in point of colouring a valuable study of art
- 6 4 Guido — — 83 ST. TERESIA. The fervour and extacy expressed in the dying faint, who retains to the last her beauty and modest softness, is finely treated—it is in GUIDO's best manner and in perfect preservation

145
Claude — —

84 A LANDSCAPE, VIEW NEAR THE CASTLE OF GONDOLFO. This delightful scene exhibits a calm serenity towards the close of a hot summer's day—the artist in allusion to his subject, has judiciously introduced on the fore-ground, peasants and cattle retiring. It is unquestionably one of his most capital and finished pictures

84 — Rubens —

85 A MOONLIGHT WITH STARS. To give the greater air of nocturnal solitude, this landscape has no figures, a horse only is seen feeding, grand and capital.

86 2 — Titian —

86 VENUS AND CUPID—a favourite subject of the master, as appears from the many, with variations, extant of it. In this the *artists* may find instruction—it possesses all that freedom, spirit, and magic colouring, so much the admiration of his works

74 Mich, Angelo —

87 JUPITER AND LEDA. Of this picture ASCANIO CONDIVI, and after him VASARI, give the following account: That it was painted for ALPHONSO, DUKE OF FERRARA, who sending one of his gentlemen to FLORENCE, to enquire what MIC. ANGELO had painted, for him, the subject being left to himself, on being shewn this picture, exclaimed, Oh! this is but little. This speech so much offended MIC. ANGELO, that he turned the gentleman out of his house, and desired him to tell his master he should not have the picture at all, for sending such an ignorant messenger. He afterwards gave it to one of his scholars, who sold it to FRANCIS THE FIRST. In the year 1746, it was purchased by the HON. JOHN SPENCER, and came into the possession of SIR JOSHUA, *by the favour of the present* EARL SPENCER

99 A. Schiavoni —

88 JOSEPH, VICE-ROY OF EGYPT, RECEIVING HIS BRETHREN—a fine composition, possesses all the richness of colouring, admired in the Venetian school

75 Guido —

89 EUROPA WITH CUPIDS. This capital picture, RIGOLDI says, was painted for the KING OF POLAND; it was afterwards carried to *Spain*, and brought from thence by Lord Harrington, ambassador at that court

- 2 10 — Tintoret — 90 CHRIST WASHING THE FEET OF THE APOSTLES. RIDOLFI in the life of TINTORET, says, he painted two pictures for the church of *St. Emacora at Venice*, which shewed him learned in his art: this is one of the subjects described; a copy of it has been put in its place
- 4 14 — Palma, Junior — 91 THE BATTLE OF JOSHUA. Much spirit and genius is displayed in this grand composition: the late proprietor very justly esteemed it as the most capital picture extant of the master
- 12 5 ¹⁶⁵ Rubens ¹⁷² — 92 A WILD BOAR HUNTING. A subject admirably calculated to display the unbounded genius of RUBENS, who animated all objects by the powers of his fancy—the composition is truly noble, and replete with merit, to justify its being esteemed one of his first rate performances
- 168 — Ditto — 93 HERCULES AND OMPHALE. RUBENS in taste and elegance here surpassed himself; the colouring has all that splendid richness, which no painter but himself ever yet acquired. From the collection of the late COUNT BRUHL at *Dresden*
- 25 11 Wouvermans — 94 A MOST CAPITAL LANDSCAPE, with a royal chase and the portraits of the *Prince and Princess of Orange*. - If an appeal is made to judgment and taste, a more beautiful, correct, and extensive scene cannot be conceived; the superiority of this master's figures combine to render it an object worthy to grace a princely cabinet. It is in the highest state of preservation
- 99 15 ⁹⁹ Raphael — 95 THE MADONA, INFANT CHRIST, AND ST. JOHN. This picture sufficiently proves the great superiority of RAPHAEL's admired taste and elegance: the lovely sweetness and attention expressed in the madona, the admiration in the St. John, the delicacy and beauty of the infant Jesus sleeping, all combine to render it *unique*
- 94 18 L. da Vinci — 96 THE PORTRAIT OF MONA LISA, THE WIFE OF FRANCO DEL GIOCONDO. This portrait, "SAYS VASARI, must be seen to form an adequate idea how far art can be carried. When the beautiful

95 X This picture called Raphael by Benvenuto Giosafilo, was brought in at sale at Christie's for 16: and sold to P. Joshua Reynolds, for 150
 163. Hercules & Omphale. The Original of this Picture is in the possession of the King of Prussia, this Picture was bought by Joshua at Antwerp, and was never esteemed by Rubens but as a study by his Pupils.

bought by S^r Abraham
Hume for 90 guineas

beautiful MONA LISA was sitting for her picture, LEONARDO took care she should be entertained with music and singing, to alleviate the fatigue of sitting, and to give her a chearful countenance: indeed there is such a sweetness of expression, that it appears rather a divine than a human work. From the supreme excellence of this picture, his fame was so much increased, that it was purchased by FRANCIS KING OF FRANCE, for the sum of FOUR THOUSAND CROWNS." How this picture came to *England* is not known: it was given to SIR JOSHUA by his GRACE THE DUKE OF LEEDS

2156

N. Poussin

97 THE NATIVITY. It is visible POUSSIN had the works of RAPHAEL strongly impressed on his mind in the composition and characters of this picture, which are expressive, chaste, and graceful

98 THE WISE MEN'S OFFERING. POUSSIN stands unrivalled at the head of the *French* school: his classical knowledge assisted much to guide his wonderful genius, we therefore find his compositions replete with propriety of costume; his characters have much of the antique, chaste, dignified, and expressive: this singular fine picture has more brilliancy than usual in his works, and always has been esteemed a *chef d'oeuvre*. It was formerly in the possession of SIR EDWARD WALPOLE

Poussin

97. For this Picture S^r Joshua asked 400, and had actually refused 350.

98. This Picture was bought by S^r J.
F I N I S.
at the great Price of 800.

